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I M A G E S



South Carolina State Museum

Volume III

Number 2

Spring 1987



Curved Dash Olds Was in a Rut

Lab Serves as "Artifact Hospital"

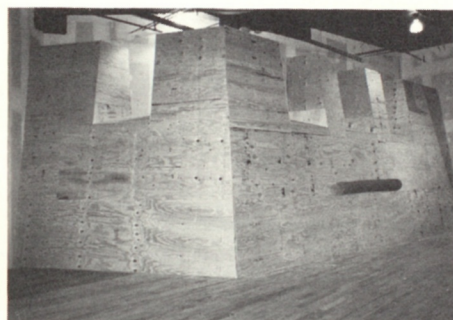
Muralist Brings Life to Bare Walls

Gala Raises Funds and Spirits

Metamorphosis Occurring In Galleries

The last strains of the orchestra at the Bare Walls Gala had scarcely died down before they were replaced with the sounds of hammering and sawing. In a little over a month, the cavernous spaces in which revelers celebrated during the gala have become a maze of exhibit walls.

An invisible river appears to be carving out a riverbed where the orchestra played. In reality, it is the work of assistant director of exhibits, James Brown, who is sculpting the Burches Ferry exhibit. With the aid of a self-contained disposable urethane foam dispensing kit, he is reproducing this bank of the Great Pee Dee River to show different layers of strata that have built up over time — a great deal of time! The layers of sediment found in Burches Ferry date back to the

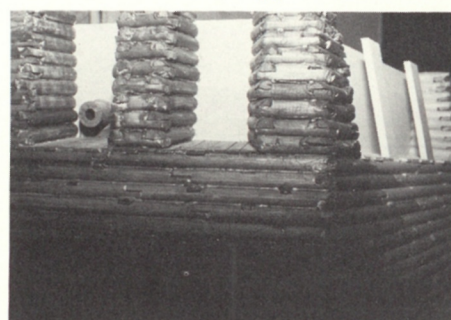


Two exhibits which were still on the drawing board at the time of the last exhibit update are progressing nicely. Here, the model of Fort Moultrie, juxtaposed against the actual framework for the exhibit, gives an idea of how the completed exhibit will look.

Upper-cretaceous period, 65-90 million years ago. Belemnite shells, the internal skeleton of a squid-like animal, which are found at Burches Ferry, will be shown imbedded in the layers.

In another corner of the natural history floor, a backyard scene is taking shape. The corner of a house containing a back porch and kitchen window, as well as the side of a garage, provide the backdrop for many animals which are indigenous to South Carolina. A Carolina wren, ruby-throated hummingbird, fence lizard, eastern king snake and cabbage butterfly are some of the tenants that will inhabit this exhibit.

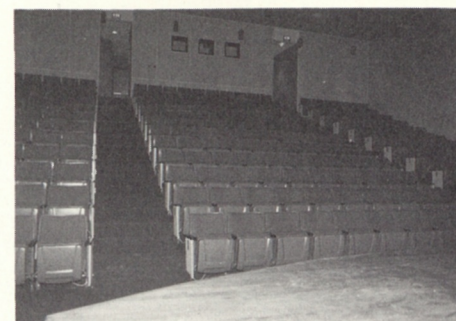
Upstairs on the science and technology floor, a transformation is occurring as well. The front end of a Chevy juts from a wall



Within the columns of the Standard Oil station, is where the Anderson automobile will be parked.

in an exhibit that will interpret engines. In the space technology area, a moonscape is materializing which will offset General Charles Duke's space suit and artifacts from his famous walk on the moon. In the well, a working replica of "The Best Friend of Charleston," an 1830 steam locomotive, appears to have just pulled into the station. In the months to come, the engine will be blocked up to allow the wheels to turn and manikins will beckon would-be passengers on board.

Manikins will also enhance other exhibits and dioramas. Sailors will rotate the shaft in the Hunley submarine, an Oldsmobile owner will crank his car and startle a nearby horseman's steed, and several slaves will tend to their daily chores in front of the slave cabin.



Non-exhibit areas of the museum are nearing completion also. This view (top), from the stage looking toward the projection booth, shows the newly-installed chairs of the 264 seat auditorium. The "spline," or atrium (bottom), provides architectural interest to the entrance of the museum as well as to the other tenants in the building.

These and other yet-to-be-constructed exhibits await the celebrants at our next gala — our grand opening in little more than a year from now.

— by Beverly Littlejohn

Conservation Department Readies First Objects Lab In SC

The purpose of a museum is to collect, preserve and exhibit collections of an artistic, historic, or scientific nature. Unfortunately, nothing lasts forever, making the preservation or conservation of collections a vital part of the museum's responsibilities. It consists of the careful examination of each object for damage or potential damage and, as necessary, the proposal of a treatment plan that will stabilize or restore each accessioned object. In addition, a written and photographic record must be maintained for each observation and treatment. These treatments may range from simply removing the dirt and dust from a basket,

to the more complex process of consolidating flaking paint on an early twentieth century advertising stand.

The professional conservator takes final responsibility for the recommendation of these treatments and carries out the more complex procedures. It is a job which combines both scientific knowledge and an artistic ability, and requires the completion of a graduate degree program, followed by further training in museums and other institutions. Most conservators and their students belong to the American Institute for Conservation of Historic and Artistic Works, a professional organization, and must act according to its strict code of

ethics: to respect the integrity of each object, regardless of its value or quality, to perform only "reversible" treatments on objects, and to continue their own self education in the field.

Now, with the advice and guidance of several conservators, including Ramona Duncan, Rosa Lowinger, Curtiss Peterson and Shelley Reisman-Paine, the South Carolina State Museum is proud to announce that the construction of its newest facility, the Conservation Laboratory, is nearing completion. Designed and constructed by Debi Hacker, the conservation administrator, and Dr. Michael Trinkley, of the Chicora Foundation, it is the first objects conservation laboratory in South Carolina and one of the largest in the southeast. The lab consists of two large workrooms with enough space for several people to work simultaneously on individual projects. At this time, under the supervision of the conservator, only Ms. Hacker and Dr. Trinkley regularly work in the lab, but we hope that by early fall of this year a routine will be well established and a volunteer program will be implemented. These patient, dedicated volunteers will be trained in a variety of conservation treatments and will work directly on objects scheduled for display.

In order to create a totally functional lab, much consideration was placed on the types of equipment necessary in conservation. A complete photographic area has been established for photo documentation and a computer terminal has been installed for the maintenance of inventories and treatment proposals. The use of distilled water, free of organic and

inorganic impurities, is now guaranteed by the arrival of a water still unit. Some treatments require the use of flammable solvents or dangerous chemicals, so for the safety of the staff, volunteers and objects, an explosion-proof fume hood is being installed. Also available for use are microscopes, an oven, a refrigerator, a dessicator, scales, water baths, an air compressor, vacuums, and various hand tools and equipment too numerous to mention. We have tried to consider the many treatment options available and to equip the lab suitably. The development of the lab has been a challenge and, with time and experience, we hope to see that this challenge has been met.

Environmental conditions within the museum are as important as the treatments. Factors such as ultra-violet rays, light levels, temperature, relative humidity and pollution can affect an object's condition and lifetime. The Conservation Department regularly monitors these factors and inspects for pests which may damage the collections. By maintaining a safe and stable environment for South Carolina's varied collections, we help insure that they will last for generations to come.

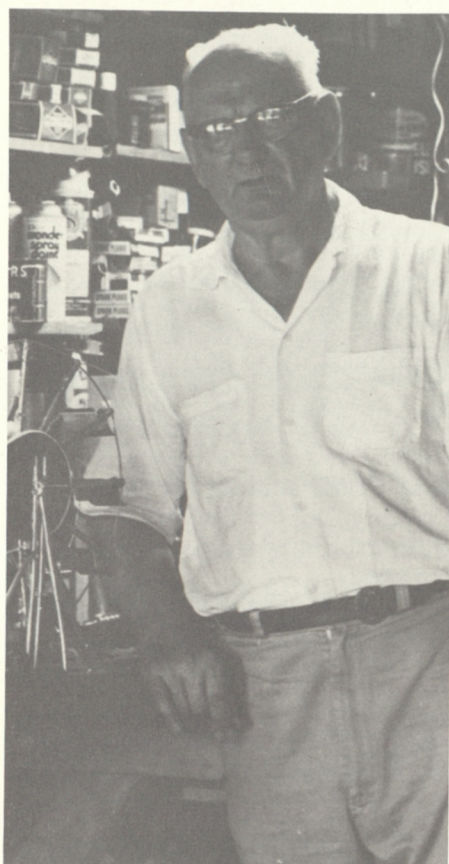
In the future, as the rush to treat and clean the objects cited for display abates, the South Carolina State Museum hopes that the Conservation Laboratory will be utilized by conservators, museum professionals, students and representatives from various related institutions from the state and the region, to better improve our knowledge of and appreciation for the conservation of our heritage.

— by Debi Hacker



The spacious conservation laboratory awaits the arrival of objects needing treatment prior to placement on the exhibit floors.

Folk Art Farm Machinery Added To Art Collection



Walter Streetmyer

Crisco Oil cans have found their way into the South Carolina State Museum's permanent art collection.

No, it's not Andy Warhol's pop art. The cans, as well as scraps of tin from air conditioning shops, are materials which Walter Streetmyer transformed into miniature farm machinery.

Walter Streetmyer (1908 - 1985) grew up on a farm in Illinois. World War II took him away from the grain belt and the agrarian way of life, otherwise, he would have pursued that career himself. Instead, he settled in Columbia, where he became an automobile and truck mechanic.

He never forgot his roots and, upon his retirement, began to recall his earlier days on the farm and his fascination with farm machinery. He began building miniature versions of the equipment he worked with in his youth — steam powered threshers, trucks, a windmill. It is this brightly enameled collection of sculpture assembled from scrap metal that has recently been accessioned into the South Carolina State Museum's permanent art collection.

Mrs. Streetmyer, who lives in Cayce, donated the works to the State Museum last fall. When the museum opens, some of the miniatures will be used in the Discovery Room. Streetmyer's works are also slated to be part of a future South Carolina folk art exhibit. The pieces are currently on exhibit in the museum's case in the State House lobby where they will remain through mid-summer.

— by Beverly Littlejohn

Wildlife Agency Assists Museum

When early man first appeared on the scene, species of animals and plants began to disappear from the planet at a rate of one every 1,000 years. By 1950, this rate of loss increased to one every 10 years and, today, this rate has increased to an average of one species extinct every year. The disappearance of these species is due to the impact of man on the environment by destroying the places where these species live and by pollution. By watching the plants and animals, we can judge the quality of our own environment. We must remember that we too, are a species subject to extinction.

The museum's exhibit hall on South Carolina habitats will feature displays on some of our state's fragile environments. The visitor will see some endangered plants and animals, such as the golden eagle, in these dioramas. The Department of Wildlife and Marine Resources has donated a golden eagle to the museum to help us make the public more aware of endangered species. This eagle was found along the Wateree River by Duke Power Company and turned over to the Wildlife Department, who could not determine the exact cause of death.

The Wildlife Department has been a tremendous help to the State Museum in collecting endangered species that have been illegally or accidentally killed. Their efforts will enable thousands of visitors each year to learn more about South Carolina's native animals and the dangers to themselves, if our environment is destroyed.

— by Michael Ray

SC Star Of Film

Lights! Camera! Action! When visitors begin their tour of the cultural history galleries of the State Museum, they will have the opportunity to view a short movie depicting the history of the state. Shown in a 65 seat theatre, the program will give visitors a chance to rest for a few minutes while gaining a better understanding of South Carolina's past.

The initial script for this introductory movie was written by Professor Lewis P. Jones of Wofford College. Dr. Jones is the author of many books and articles about South Carolina. Most recently Dr. Jones completed *South Carolina: One of the Fifty States*, a textbook that is being used in the eighth grade in South Carolina schools. The movie is being produced by Spectrum South, Inc. of Greenville. Spectrum has extensive experience in producing similar films for the National Park Service, including the award winning program "Daybreak at the Cowpens," the introductory movie at the Cowpens National Battlefield.

In addition to setting the stage for the exhibits that follow, the movie will capture the spirit that is South Carolina. Utilizing historical photographs, sketches and paintings, intertwined with original footage, the movie will weave together the many threads that have made South Carolina the unique entity that it was and will explain how that identity still persists today.

— by Rodger Stroup



Orientation tours are an effective method for familiarizing South Carolina legislators with the State Museum project. Director of Education, Margaret Anne Lane, introduces legislators to the Discovery Room during a recent tour.

Museum Gets Funds For Video Project

The South Carolina State Museum has recently received partial funding for a planning project from the Cultural Council of Richland/Lexington Counties. The South Carolina Artists Video Planning Project will include producing videotapes of contemporary South Carolina artists and researching the location of and access to additional tapes featuring artists from The Palmetto State. The videographer for the project is Benjamin Von Cramon. The artists who will be videotaped in the planning project include Jean McWhorter, Edmund Yaghjian and Barbara Lane, Midlands artists who are represented in the South Carolina Arts Commission's State Art Collection. The twenty year old collection will be featured in the State Museum's opening exhibition in July, 1988. It is hoped that videos of contemporary South Carolina artists represented in both the State Museum's collection and the State Art Collection will be made available to the public and to educational institutions as the project develops.

While discussing the Cultural Council's grant award to the State Museum for the video project, Charles F. Dambach, executive director of the Council, said, "Our Projects Pool grants are normally awarded to smaller and more experimental organizations. The South Carolina State Museum hardly fits that description. This particular project, however, had great appeal to the committee because it represented a new concept and it could trigger larger and even more effective exposure for South Carolina artists in the future. We were pleased to be in a position to provide this support."

— by Lise Swensson

ON THE COVER:

This view of the "spline," or atrium, of the building shows how non-program areas are progressing. Photography work for this issue is provided by work/study student, Dan Smith.

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IMAGES, the newsletter of the South Carolina State Museum, is published three times yearly, in the winter, spring and fall. Now in the planning stages, the State Museum will be a general museum of South Carolina's natural history, science and technology, cultural history and art.

Spring 1987 Volume III Number 2

Oldsmobile Is Reconditioned

What's both new and old, can go coast to coast as well as up and down stairways, and was both friend and enemy to the horses of the country? Give up? Well, it's the museum's newly restored 1904 Curved Dash Oldsmobile which is soon to become a part of the museum's transportation exhibits.

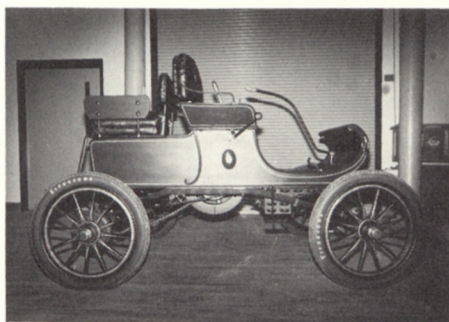
The Olds was donated to the museum in 1982 by Mrs. Eva Cook Richard, widow of Malcolm M. Richard. Mr. Richard's father, J. E. Richard, was one of Columbia's earliest automobile dealers.



Before

Early this year arrangements were made for the complete restoration of the car body as well as cosmetic work in the engine area. The Curved Dash Oldsmobile Club put the museum in touch with Mr. Joe Merli of Duanesburg, New York, whose facility is one of the few dedicated to the preservation and restoration of horseless carriages. Joe consulted with the State Museum about the restoration of our Olds and pointed out several unauthentic features which needed modification or replacement. In late January the car was transported to Joe's shop in New York and by mid-March was back at the museum looking factory fresh. Incidentally, we also learned during the restoration that this car was one of a few especially manufactured for southern roads with wider than normal wheel spacing. Its wheels would fit the ruts left in the roads by tobacco and cotton wagons.

A Curved Dash Olds was used in a historic 67-day coast to coast endurance



After

demonstration in 1903. In 1985, Joe Merli and two other Olds enthusiasts re-enacted the 3,800 mile trip in 38 days. Of course, the modern adventurers had better roads on which to travel and, perhaps, Joe's restored Oldsmobiles are sometimes better than original factory condition. The 1985 re-enactment was featured on network TV news.

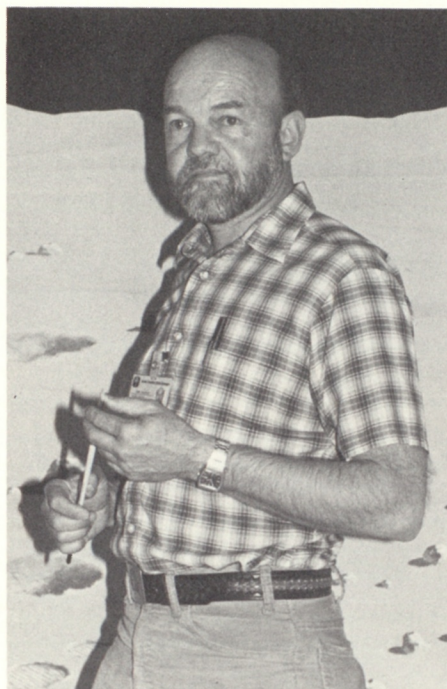
The museum's exhibit will feature the Olds in a setting which will interpret transportation in the early 1900's. This is the period of transition from animal powered to motorized vehicles. Both the Olds and a horse and buggy will be displayed near a period bicycle shop. Interaction including sound will occur when the Olds driver attempts to start his car and the buggy driver must restrain his horse which is being very startled by all the noise. Many animals were frightened by the advent of the automobile but just think of all the horses that were allowed to enjoy early retirement!

Another interpretive point of the exhibit will allow the visitor to explore the similarities of the horse drawn carriage to the horseless carriage which were common in the early years. Some comparative elements include the high wheels and suspension, the body shape and seating arrangement, the lamps and even the steering mechanism. The Olds is steered by a "tiller" which allows the driver to operate similarly to using reins.

And yes, a big gimmick of the early marketing of the Olds was advertising which demonstrated the durability and versatility of the car. It was frequently shown running up and down stair steps as well as in numerous other rugged obstacle situations.

— by Ron Shelton

Muralist Enhances E-Team's Efforts



Muralist Kent Pendleton pauses during the creation of his "moonscape" for the Charles Duke exhibit.

The South Carolina State Museum is fortunate to have attracted an exceptional muralist to provide the background paintings for the many dioramas being built in the museum. Kent Pendleton has been lured away from the New Mexico Museum of Natural History to work on the exhibits staff here through May, 1988.

Having lived most of his life in Oklahoma, Colorado and New Mexico, Kent was asked what prompted him to give up the familiarity of the West to come to South Carolina. "Michael Fey," he retorts. "No, basically, I like it here. It's a lot different than anyplace I've ever lived. I

like the people most of all."

As a child growing up in southwestern Oklahoma, Kent's main interests were airplanes and animals, and his artistic abilities were directed toward these subjects. At the University of Oklahoma, he initially studied aeronautical engineering, but switched his major to art, graduating in 1961.

Kent pursued a career as a commercial artist and illustrator before joining the University of Colorado Museum as a staff artist. This position influenced him to join the staff of the Denver Museum of Natural History in 1971. He was involved in creating many of the museum's large habitat dioramas and, for a period of time, served as head of Natural History exhibits planning. This work took him to many areas of North America and Africa. In 1984, he joined the New Mexico Museum of Natural History as a contract artist and consultant.

In addition to his museum work, Kent has pursued his early interests in nature and aviation subjects. His paintings have been published in various books and magazines and his work is included in private collections throughout the country. He was one of several artists selected to illustrate the *Field Guide to North American Birds* published by the National Geographic Society.

Kent's vast experience in natural history and aviation art have already been put to the test in the creation of the "moonscape" for the Charles Duke exhibit. In the months to come, he will transfer various scenes of South Carolina's past and present to the many bare walls that await his magic touch.

— by Beverly Littlejohn



The Florida everglades diorama (above) and prong horn antelope diorama (below) at the Denver Museum of Natural History are indicative of the types of background paintings Kent will be creating for exhibits in the South Carolina State Museum.



Although not yet open to the public, the State Museum is already becoming a popular backdrop for photographs promoting the economic growth and development in South Carolina. Here, a group of Japanese children pose before "The Best Friend of Charleston." This shot is being used by the South Carolina State Development Board for a brochure to entice Japanese business to the state. The Clemson airplane, which now hangs above the Science and Technology floor, was used in a television commercial for the Greater Columbia Chamber of Commerce "We're Growing Proud" campaign.

— Photo by Wilson Baker

MUSEUM NEWS



Dan Lackey and Nancy Higgins

Dan Lackey and Nancy Higgins are the museum's two part-time copywriters. Both also freelance in the Columbia area. An Ohio native, Dan began his writing career as a television critic for *Osceola* and was a reporter for *The State* and a writer for "Carolina Lifestyle." He graduated from Trinity University in San Antonio, Texas, with a degree in speech and drama. Nancy graduated from the University of Missouri School of Journalism and has worked as a newspaper reporter for over a decade.



Debi Hacker

Debi Hacker, as the museum's conservation administrator, examines and treats all of the objects that are accessioned by the museum. She also monitors the environment in the building by taking temperature and relative humidity readings. Before she joined the staff in mid-January, Debi worked for The Charleston Museum. Debi is a graduate of Newcombe College at Tulane University with a Bachelor of Science degree in archaeology.



Linda McWhorter

Linda McWhorter, formerly associate in education at the Strong Museum in Rochester, New York, joined the State Museum Education Department in mid-March. Linda, a native of Illinois, has ten years' classroom teaching experience with the Highland (Illinois) public school system. She has also worked for six years in museum education programming and curriculum development with the Strong Museum. She received a master's degree in Historical Administration from Eastern Illinois University.



Susan Leitner

The exhibits staff is fortunate to have **Susan Leitner** now working as its administrative assistant. A Dreher High School graduate, she studied interior design at the University of South Carolina for two years. Her occupation as a full-time "mom" to Lauren, 6, and Jennifer, 5, kept her out of the work force for several years before she went to work as a receptionist for the Keenan Company.



Lenora J. Cooper

Lenora J. Cooper is the newest addition to the State Museum staff. Lenora became the museum's receptionist in April. Prior to coming to the museum, she served as head teacher of Project Excel at Logan School. A graduate of Columbia High School and Benedict College, Lenora also studied at the University of South Carolina.



Libby Key

Libby Key joined our staff as an accounting technician in March. She worked with the Health and Human Services Department before coming to the museum. Libby is very active in her church by teaching Sunday school and Acteens. Some of her hobbies include all kinds of crafts and cross-stitching.

IN MEMORIAM

Frank W. Cayce, South Carolina State Museum trustee from District 6, died March 10. He was 69. A native of Birmingham, Alabama, he received his Mechanical Engineering degree from Auburn University in 1940. After serving in the United States Army Signal Corps during World War II, he became Vice President of Vulcraft Corporation of Florence. He had been associated with Cayce Company since 1951 and was Chairman of the Board at the time of his death. Cayce also served on the board of Central United Methodist Church and the Florence Rotary Club. He was President of the Florence Chamber of Commerce and the South Carolina Mechanical Contractors' Association. He had served on the board of the State Museum since February, 1984.

DONORS

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interest, support and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

Ed Bagwell, Columbia
Betty Baker, Columbia
Margaret Bailey Bennett, Springfield
Mrs. Charles G. Bingenheimer, Burlington, North Carolina
Jack R. Boggs, Williamston
Bob Boyd, Cayce
Breck Carmichael, Columbia
Warden John Carmichael, Rembert
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Barbara Williams, West Columbia
Jane H. Wyatt, Columbia
Mr. and Mrs. Ambrose M. Wylie, Due West
Fred York, Columbia

NOTICE

The South Carolina State Museum offices will be closed for the following state holidays:

Friday, July 3rd (Independence Day)
Monday, September 7th (Labor Day)
Regular office hours are 8:30 a.m. to 5:00 p.m., Monday through Friday. Also, the move into the new building caused another change in the museum's telephone number. The correct number is (803) 737-4921.

Gala Attendees Enjoy Sneak Preview

"Have you tried the barbecue yet?" "How about the miniature peach cheesecakes?" "I've been bidding on a mink coat!" These are just a few of the questions and comments heard from the approximately 500 people in attendance at the Bare Walls Gala on Saturday, March 7th. Billed as a chance to see the renovated museum building before the installation of exhibits, the gala offered guests a sneak preview of the exhibit and art galleries, as

well as some of the larger artifacts already on display. In addition to barbecue and cheesecake, "gala-goers" sampled shrimp spread, smoked turkey breast, yam chips and other delectable dishes representative of South Carolina's abundance of regional foods from the low-country to the up-country. Three different wines contributed from the Biltmore Estate Winery were served with the food. When guests were not eating or touring the four floors of

exhibit space, they were dancing to the music of Dick Goodwin or bidding at the Palmetto Silent Auction for the chance to take home a variety of items, including watercolor prints, an antique screen or a Waterford decanter. The first fund-raising event held in the building, the gala realized a profit in excess of \$13,000. These funds will be used for exhibit design and construction.



Sharon Vanzant, chairman of the special events committee



Senator and Mrs. John C. Land, left, chat with the late Frank Cayce and Mrs. Cayce at the gala.



Foundation board members Mr. and Mrs. O. Stanley Smith, Jr., capture the festive spirit of the Bare Walls Gala.

Foundation Selects New Board Members

The Foundation board has elected J. Roy Pennell of Anderson to fill the unexpired term of J. Willis Cantey, who passed away in October. Richard W. Riley

has accepted an invitation from the board to serve with Mrs. Riley for the remainder of her three year term.



Former governor Richard W. Riley and Mrs. Riley, who are also Foundation board members, were honorary hosts for the evening.



SUPPORT THE
STATE MUSEUM

Museum Show Ranks Second

"Venture," the educational television show which is funded in part by the South Carolina State Museum Foundation, has been tantalizing viewers for over a year now with tidbits of stories which will be told through State Museum exhibits.

Apparently these weekly features have not gone unnoticed — "Venture" was number two in the Nielsen ratings for February, second only to "Naturescene."

In the past several months, "Venture" has taken on a slightly different look. John Wrisley, a well-known radio personality, has taken over as writer/producer. Joe Bowie, cameraman from ETV, lends his expertise as shooter/editor. The talents of these two blend together to make "Venture" an eye-catching little filler following "All Creatures Great and Small" at 6:50 p.m. Sundays and also following "Upstairs, Downstairs" at 10:50 p.m. Thursdays.

Tune in weekly to see what the South Carolina State Museum will have in store for visitors on opening day!

— by Beverly Littlejohn

Exxon Pumps Funds Into Auto Exhibit

Several significant corporate donations have come into the Foundation office during the last few weeks. One of these was a \$15,000 contribution from Exxon Company USA. This donation will be used to help fund the "Coming of the Automobile" exhibit, which will feature a 1920's Standard Oil gas station. Exxon had recently contributed \$1,000 to the exhibit through its volunteer involvement fund and made smaller donations through its matching gifts program.

Annual Meeting Set

For the first time the annual meeting of the Friends will be held in the museum building, giving our longtime supporters a chance to see the renovated building and the progress on installation of exhibit walls. If you missed the Bare Walls Gala, or just want to come back and see the progress that has been made since March, the date for the annual meeting is Sunday, June 28, 1987, from 3:30 p.m. until 6:30 p.m. A brief business meeting will be held from 3:30 p.m. until 4:00 p.m. to elect new board members and officers. The exhibit galleries will then be open for viewing with the discipline curators on hand to guide guests and answer questions. Light refreshments will be served, rather than a seated dinner, to give those attending plenty of time to see the facility. There will be no charge for the meeting. If you have not yet received your invitation, call the Friends' office at 737-4921.

S.C. Museum Commission
P.O. Box 100107
Columbia, S.C. 29202-3107

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1987-88
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